

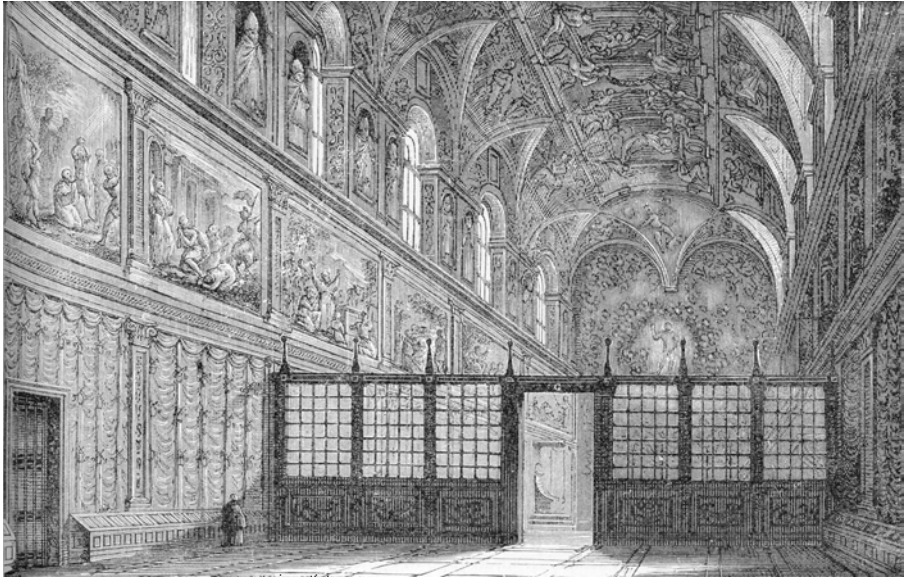


Athanasius Kircher, *Frontispiece, Ars Magna Lucis et Umbrae*, 1671 edition, original 1646. A scripted journey similar to immersion under a painted dome, using optics and mirrors (also alchemical and cabalistic symbols). Divinely inspired sunlight bounces off the moon, pierces the soul (grotto), and enters the kingdom of the prince. It also illuminates a sheet of paper.



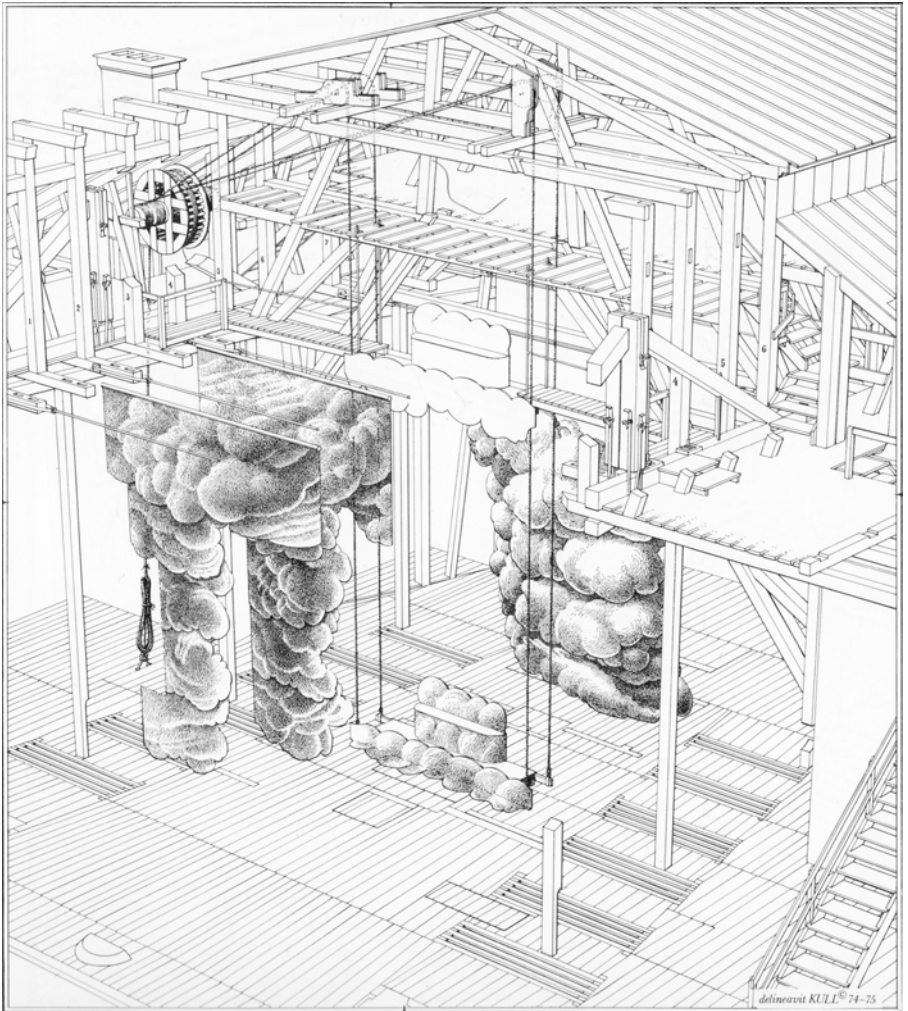
The Sistine Chapel. Engraving by Francesco Panini, 1766.

(Photo courtesy of the Research Library, The Getty Research Institute, Los Angeles)

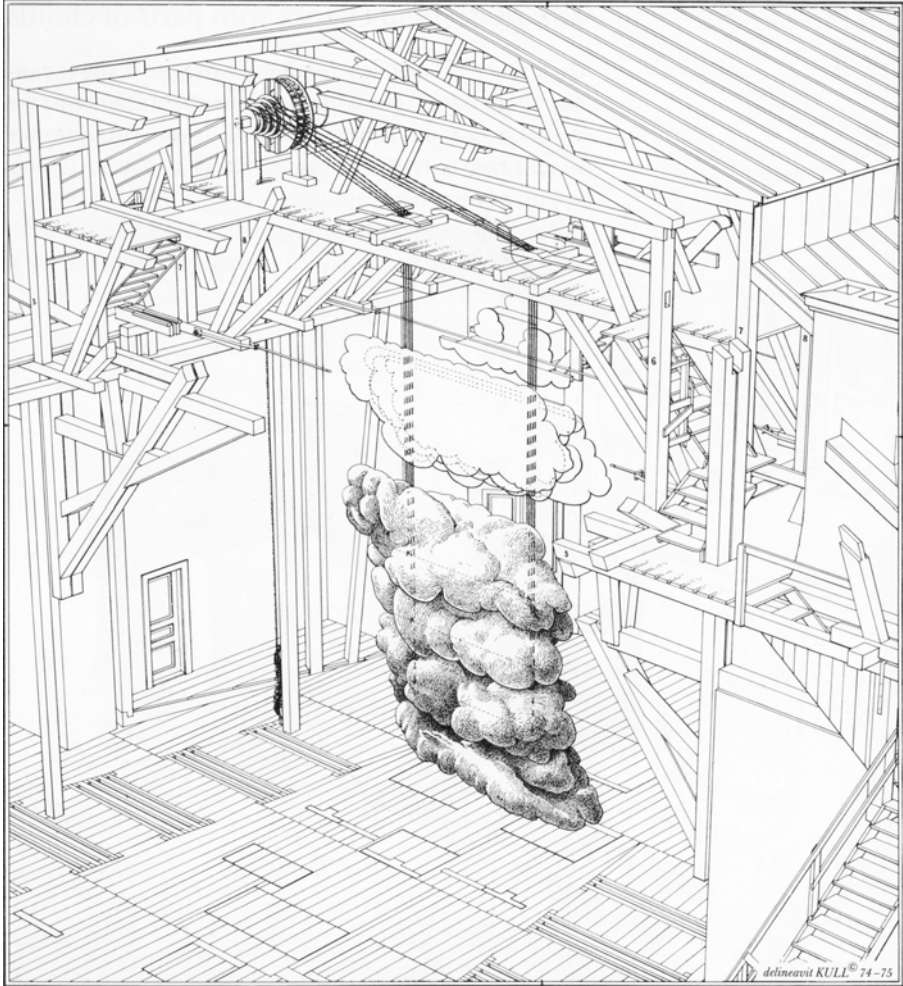


Inside the Basilica of St. Peter's. 1766.

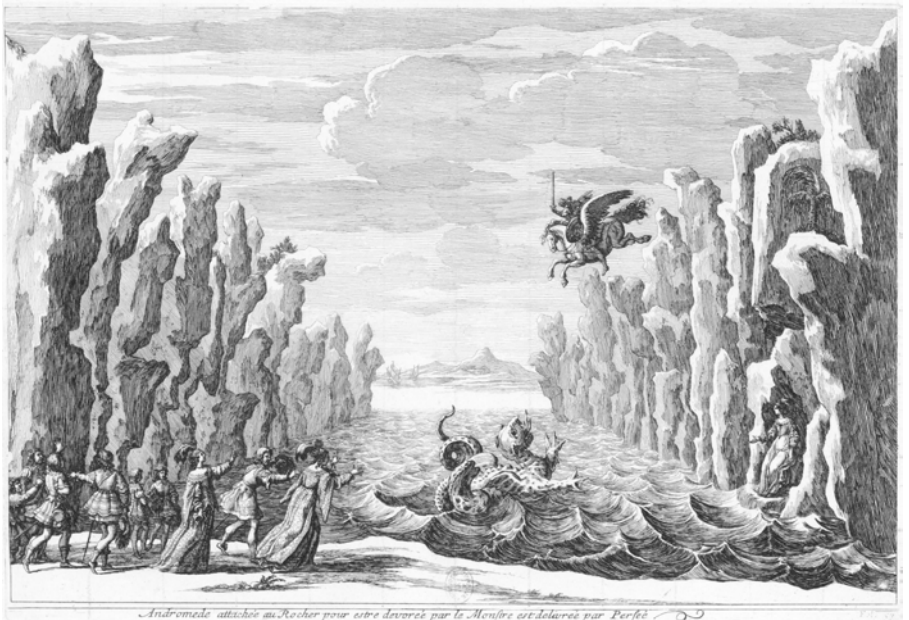
(Photo courtesy of the Research Library, The Getty Research Institute, Los Angeles)



Drottningholm Court Theater (Stockholm, 1762). The Cloud Chariot can hoist actors to and from the sky (deus ex machina). Meanwhile, downstage, clouds on wings also move.



Drottningholm Court Theater (Stockholm, 1762). Closeup of the Cloud Chariot.



Act III, *Andromède* by Pierre Corneille, Paris, 1650. Perseus flies over a churning river. The head of the Medusa is strapped to his shield. Lines of myrtle and jasmine trees have turned to stone. A sea monster threatens Andromeda, who is chained to a rock, and fog drifts in from the horizon. Engraving by Francois Charpeau, 1651.

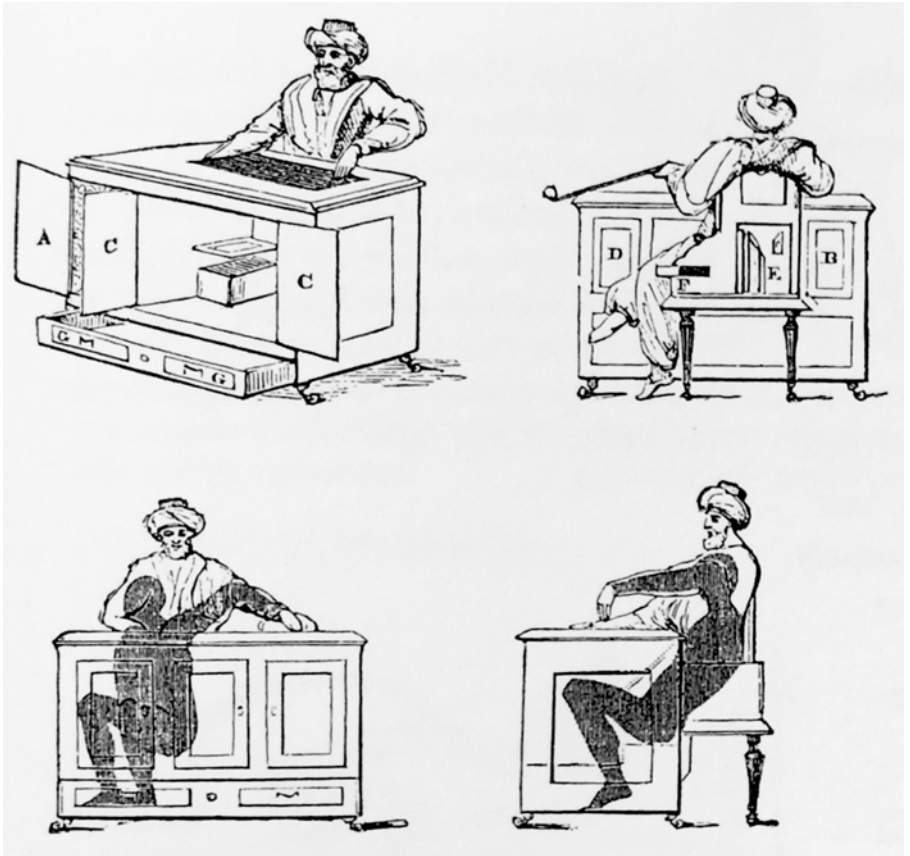
(Photo courtesy of the Research Library, The Getty Research Institute, Los Angeles)



Prospettiva della Prima Macchina de Fuochi d'artificio rappresentante il Monte Parnasso, su di cui si vede Apollo con le nove Muse, e sotto un Bacchante di Satiri, e Sileni, intere quelle à nobili Studij, e questi à tripudij, e Feste, alludendosi con ciò alla felicità de tempi correnti tranquilli, che dalle providè disposizioni di S. R. M. C. e C. si diffondono non solamente per tutto il Romano suo Imperio, che insieme à tutta l'Europa, che grata celebra le glorie dell'Augustissimo suo Nome. Fatta incendiare la suddetta Macchina da S. E. il Sig.^o Principe D. FABRIZIO COLONNA Gran Contestabile del Regno di Napoli, come Ambasciatore Cesareo straordinario, e perpetuo, la sera della Vigilia de SS. Pietro, e Paolo Apostoli, dopo avere il giorno istesso presentato à Nome di S. M. il solito Conzo, Chinata alla Santità di CLEMENTE XIII. Sommo Pontefice l'anno 1733.

Dis. Batt. Sintès Ingr. in R. Sala de' Re.

Ephemeral architecture for the fireworks display “Apollo and the Muse at Mount Parnassus” (Rome, 1733). Structure attributed to architect Nicola Michetti and etching by Giovanni Battisti Sintès, both specialists in outdoor special-effects.



Chess players hiding inside the Turk.
(David Brewster, Letters on Natural Magic, 1831)



PLATE XVI

VIEW IN THE MONK'S PARLOUR

The Monk's Parlour at John Soane's Museum, 1814. Soane turned the Baroque archive into a Romantic journey; the fake ruin as a late Enlightenment library.